

'Loreley' Wins Success as Sung At the Lexington

By Sylvester Rawling.

LFREDO CATALANTE'S "Loreley," labelled a romantic opera in three acts, the book by Carlo D'Ormeville and A. Zahardini, was pre-

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sented for the first time in New York last night by the Chicago Opera Company, now showing its wares to us at the Lexington Theatre. It may be said at once that of all the new works offered to us this season by either the visiting or by the home organization, this is the most melodious. Reminiscent of "Lohengrin" and of "Tannhäuser," and of many other operas that have gone before, it is charming. One can listen to the music undisturbed by problems, inhaling the simple, insistent harmonies that permeate it. Not for a moment is it great; but always it is suave, soothing and ingratiating.

Mr. Campanini's season is half over. How many more novelties has he up his sleeve or in his bag of tricks? The habitat of the music critic, with periodical incursions to Carnegie Hall, is about Broadway and 42d Street. Has Mr. Campanini no compunction about luring us to the far east of Lexington Avenue and 51st Street? At any rate, he compels us by his Loreleys and his Vagabonds, and, where these are exhausted, by his Mary Gardens and his Galli-Curci, and his Dolcis and his Stracciari. But look out, Mr. Campanini. Oscar Hammerstein, more youthful and more buoyant than ever, having gone through his usual annual service, will term it probably his intention to get back into the operatic field next season. Not to overlook Mr. Hinshaw's enterprise in opera comique at the Park Theatre, is New York really big enough and rich enough to sustain three grand opera companies? No other city in the world can do it.

But, back to our mutinies, which is to say "Loreley," Mr. Campanini gave us a delightful evening. After Mr. Gatti's revival of "The Cobbler and the Fairy," the programmatic part Nino Rota, the Stephen who encompasses the ruin, spiritual and material, of Walter, the lord of Oberwesel, may be tolerated. She was a lovely vision as Anna. Fitzwilliam disclosed her, even though Miss Fitzwilliam's singing was not all that could be desired. Anna, the need of fulfilling the Marquis' desire, was Radoforo, and Giacomo Rimanini was Herrmann, the rival of Walter for the love of Anna. Mr. Polacco conducted with the skill to which he had accustomed us in the

past, and made us regret more than ever his absence from the Metropolitan Opera House.

Much of the music was for the chorus, and it was as captivating as it was well sung. There were incidental dances, too, by the Rhine maidens, Sylvia Tell, the premiere danseuse, making a debut. Long of limb, little able to bend her body almost two feet, she was unequalled. The three nymphs of "The Rheingold" have more than a little charming music to sing, but a half a score or so of sprites from the Rhine in "Loreley" are fascinating creatures.

"Boris Godunoff" was the opera at the Metropolitan last night, with Margarete Matzenauer, as Marina. She was in good form and sang well, but forgetting Paul Althouse's Dimitri and Raymunda Delaunois's excel-

lent characterization of Boris's son, Boris himself, in the person of Diether, an interpretation of superlative degree, that makes this play. The music is delightful. Hoda was Schoninsky. Mardones was the monk Plimenn, and Dr. Segurolo was the bibulous priest. Mr. Papi conducted.

Louise Homer was soloist with the Philharmonic Society at Carnegie Hall last night. She stirred the house to great enthusiasm by her singing of the recitative and aria from Tchaikovsky's "Jeanne d'Arc." Brahms' "Tragödie" overture, Respighi's "Cantabile," the "Pavane" of Ravel, and Kalishoff's first symphony were the orchestral numbers that Mr. Stracke directed.

Walter Damrosch and the Symphony Society orchestra at Carnegie Hall yesterday afternoon presented a program that held Beethoven's fifth symphony and composition by Cesar Franck, Mendelssohn and Liszt, and Raymunda Delaunois's excel-

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Amelia Galli-Curci, confident of her voice and her art, gave an arch and convincing presentation of Rosina in "The Barber of Seville" with the Chicago Opera Company at the Lexington Theatre on Wednesday evening. She was splendidly aided and abetted by Stracciari as Figaro, and Mr. Campanini himself conducted.

Clarence Whitehill made his first appearance this season with the Metropolitan Opera Company, singing Ascanio in "Aida" on Wednesday afternoon. He was nervous and, at the beginning, did not do justice to his voice and to his art; but he quickly recovered. Caruso was Radames, Claudia Muñoz was Aida, Julia Claussen was Amneris, and Jose Mardones was Ramfis. In performance of great merit, Mr. Moranoni conducting.

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7.97

SUITS Smart Norfolk models of plain mackinaws in gray and brown; with full belt and knicker; sizes 3 to 12 years.

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Witch Hazel pure distilled water; bottle.....

Dyer King Perfumes; one-half ounce.....

Williams' Shaving Sucks; 21c

Men's "Ola" Underwear. Half-trousers and white cotton with long and short sleeves; 97c

Prune Rib Roast; lb.....

Fresh Shoulder Pork; lb.....

Blade Roast Beef; lb.....

GROCERIES

Large Jar Olives; jar.....

No. 2 Can Corn; can.....

U. S. Limes; G.....

Namm's—Main Floor

Toilet Needs

Isabel Cassidy Face Powder; box.....

22c
19c
Prune Rib Roast; lb.....

26c
27c
Fresh Shoulder Pork; lb.....

27c
Blade Roast Beef; lb.....

19c
19c
GROCERIES

Large Jar Olives; jar.....

14c
14c
No. 2 Can Corn; can.....

14c
14c
U. S. Limes; G.....

14c
14c
Namm's—Main Floor

Meats

Short Forequarters Spring Lamb; lb.....

24c
24c
Prime Rib Roast; lb.....

26c
26c
Fresh Shoulder Pork; lb.....

27c
27c
Blade Roast Beef; lb.....